

Spicy Tel.
 write ~ out shopping - dinner THUR.
 - write more - ~~23~~ **23**
 SL call - read travelogue - out to
 Bifford, WRITE AEPG ~~11/11/11~~
 Take walk-back to 169 - write - SL
 test & trust for SK - 8Kars. - FRI.
 go to leave - Return - SL by. **24**
 AK FHP out to Tiffany - returning
 return - up late - read - dinner -

1925-2025

UN AN AVEC HOWARD PHILLIPS LOVECRAFT

#111 | 23 AVRIL 1925



Côté pile et côté face, Mr. Burton Holmes, tout récent inventeur du mot « travelogue » que Lovecraft reprend à son compte...

[1925, jeudi 23 avril]

Write — Sonny tel. — out shopping — dinner — write more — SL call —
read travelogue — out to Tiffany's WRITE AEPG//////Take walk —
back to 169 — write — SL rest & wait for GK — GK arr. — both leave —
Return — SL lv. GK & HP out to Tiffany — return & retire.

Écrit. Sonny téléphone. Dehors faire les courses. Puis déjeuner. Écrit encore. Arrivée de Loveman. Je lui lis mon voyage à Washington. On va prendre un café au Tiffany. Écrit à tante Annie. Parti marcher. Retour au 169, écrit. Loveman se repose, attend l'arrivée de Kirk. Kirk nous rejoint, les deux s'en vont. Puis reviennent. Loveman rentre, je reste avec Kirk au Tiffany. Retour, couché.

Elle est envoyée, la lettre de 20 grosses pages à Annie Gamwell, reprenant minute par minute la journée d'excursion à Washington (voir plus haut extraits sur le voyage de nuit ou sur le Lincol Memorial), les huit biffures obliques tendant à prouver deux choses : que le mot *write* tous ces derniers jours, et les *stay up* ou le *write till morning* concernaient bien l'établissement de ce texte, et donc que ce qu'il envoie à Annie Gamwell, qui ne comporte aucun des développements habituels quant à son « journal » déplié du carnet, sur le quotidien des Boys à New York, a valeur indépendante pour lui. D'ailleurs une autre énigme : la part des lettres disparues est plus importantes dans celles qu'il nous dit avoir envoyées à Annie que dans celles qu'il dit avoir envoyées à Lillian. Or, ce 21 avril — pas de raison de supposer que S.T. Joshi, dans l'édition intégrale en deux volumes des *Letters to Family* (Hippocampus Press, 2020), n'indique rien au 23 avril, mais reproduit une lettre à Lillian, envoi non mentionné dans le *diary*, datée 21 avril. Il aurait donc envoyé dès avant-hier une version du voyage à Washington à Lillian, et ce 23 une version destinée à Annie, éventuellement complétée par le journal new-yorkais ? Hypothèse évidemment désormais non vérifiable. Aucune annotation de ST Joshi, auquel il aurait été facile de signaler l'envoi double, s'il y en eût trace. Mais là, un élément nouveau : l'irruption du terme *travelogue*, donc le mot utilisé pour les deux principaux compte rendus de voyage, celui dans le Vermont et celui concernant la ville de Québec (il y a aussi, mais plus bref, le voyage à Charleston dans la voiture des Belknap Long, et — geste éditorial qui m'a heurté — dans le même volume *Collected Essays Volume 4: Travel* d'Hippocampus, les « Impressions d'Europe » de 1934 que Sonia lui demande de dactylographier et réviser, on peut supposer que c'est aussi un prétexte pour le rémunérer dans cette année de grande tension, où sa perception complexe

mais directe des débuts de l'organisation hitlérienne de l'Allemagne, politiquement parlant, n'est déjà plus celle de Lovecraft, telle qu'elle s'exprime dans les échanges de lettres avec Robert Howard, et ce sera le prétexte à d'autres amalgames ultérieurs). Même repris sans traduction en français par Marguerite Yourcenar et anobli par le titre d'un disque de Joni Mitchell (et accessoirement, l'entrée du mot dans le *Oxford Dictionary* en 1989), le mot *travelogue* semble ne pas avoir de précédent avant 1904 et le livre qui l'établit (mais surtout d'abord une œuvre optique, plaques stéréoscopiques colorées à la main, puis cinématographique plus de 20 bobines retrouvées en 2004 et désormais archiveés au musée Kodak), *The Travelogue of Mr Burton Holmes*, avant la publication en 12 volumes de l'ensemble de ses voyages, *The Travelogues of Mr Burton Holmes*, de 1917 à 1922. Ce que cherche Lovecraft est clair : une relation chronologique, mais où chaque élément intervenant dans le récit (façon *Itinéraire de Paris à Jérusalem* de Chateaubriand, mais la volonté de lyrisme poétique en moins, rigoureusement tenue à l'écart, dès le récit de l'excursion Washington) s'ouvre de façon quasi hypertexte sur sources, documentations, lectures, citations et biographies. D'où une question évidememnt totalement illégitime, puisque spéculative : avec les récits Vermont et Québec, mais pris dans les années 30, et sa disparition anticipée à 46 ans, par le double état des grandes fictions en travail, et la progression de la maladie qui l'emportera, Lovecraft imaginait-il ces deux principaux *travelogues*, et l'ébauche Washington en serait un prototype au sens strict, comme un biais d'écriture et de publication pour le sauver de l'échec côté fiction, dans la masse implacable des refus ? En tout cas un élément ici très discret, mais majeur : il lit à haute voix son récit de l'excursion Washington à Loveman, ce n'est donc pas lui lire « la lettre qu'il envoie à tante Annie concernant l'excursion à Washington ». A-t-il dactylographié l'ensemble au carbone, avec une version provisoire envoyée à Lillian le 21 avril (texte reproduit par Joshi dans *Letters to Family*), une version définitive envoyée ce 23 avril à Annie Gamwell (peut-être complétée de son « journal » déplié du *diary* pendant ces journées d'écriture, incluant la visite de Russell par exemple), et une ultime copie qui serait celle lue à Loveman ? Ou tout simplement lit-il à Loveman ce qu'il met juste ensuite à la Poste pour Providence, qui ne nous serait pas parvenu mais dont la pré-version à Lillian a été sauvée ? Ou bien, tiens : l'envoi qu'il fait ce jour pour Annie Gamwell, après lecture à Loveman, est la lettre initialement adressée à Lillian, et datée du 21 ? *Creak — creak — rattle — rattle — and Washington, obscur'd by the dust of a weary highroad, became a fragment memory and a legend*

(craquement, grincement, grincement, craquement, et Washington, s'enfonçant dans la poussière obscure des routes fatigues devint fragment de mémoire et légende ? — ah si toute la lettre avait été de cet acabit !), *Yr aff. Parent & Obt. Servt : H.P.L.* À noter d'ailleurs que, dès novembre 1799, c'est la formule utilisée par Washington lui-même « Your most obedient and obliged humble servant... » Dans le journal, cette étrange et double affaire avec juge au féminin et ce qu'on dirait aujourd'hui harcèlement. Le corps de Floyd Collins exhumé de son cercueil de pierre. Histoire du cinéma : la compagnie Vitagraph, fondée en 1895, vendue à la Warner pour 1 million de dollars.

New York Times, 23 avril 1925. Thomas Taylor, 21 ans, de Corona dans le Queens, a été arrêté et amené devant la Cour de comparution immédiate sur plainte de Madeline Welsh, 19 ans, domiciliée 346 de la 41ème rue Est, disant qu'il l'avait importunée. « Aviez-vous le béguin pour cette demoiselle, a demandé la magistrate Barrett ? — Oui, a répondu Taylor, baissant la tête. — Alors, vous êtes coupable, dit la magistrate, mais je vous donnerai un sursis si vous me promettez de la laisser tranquille. — Ne faites pas ça, madame le Juge, la coupa Madeline, il me l'a déjà promis il y a un an, et n'a jamais tenu sa promesse. » Le garçon fixa anxieusement la jeune fille : « Madeline, tu veux me voir en prison ? — Ça m'est bien égal, répondit-elle. — Très bien alors, reprit le garçon, si tu ne veux plus de moi ça m'est égal aussi. Juge, je veux me rendre à la police pour cambriolages : je ne m'appelle pas Taylor, mon vrai nom c'est Tom Quinn et je suis un voleur, la police me recherche. » La juge Barrett témoigna de son étonnement. « Si c'est vrai, je dois vous écrouer sans caution en attente de l'enquête. Inspecteur Klinkenberger (le policier qui avait arrêté le jeune homme), faites-moi un rapport sur tout ceci, nous reprendrons cette affaire samedi soir. » L'inspecteur se retourna vers le jeune homme et voulut poser une question, mais il l'interrompit : « Je refuse d'en dire plus, voyez l'inspecteur Lynch, du commissariat de la 35ème Est. » Puis il se retourna vers la fille : « Madeline, tu veux vraiment que j'aille en prison ? D'accord, moi je préfère la prison à vivre sans toi. » On l'y emmena.

GIRL DOESN'T CARE SO HE GOES TO JAIL

She Has Him Arrested for Annoying Her and Objects to Suspended Sentence.

THEN HE SPRINGS SURPRISE

Tells Judge He Is a Burglar and Is Locked Up Pending an Investigation.

Thomas Taylor, 21 years old, of Corona, Queens, had been arrested and brought to the Night Court on the complaint of Madeline Welsh, 18, of 346 East Forty-first Street, who said he had been annoying her.

"Have you a crush on this girl?" asked Magistrate Barrett.

"Yes," replied Taylor, hanging his head.

"Well, you're guilty," said the Magistrate, "but I'll suspend sentence if you promise to let her alone."

"Don't do that, Judge," spoke Madeline hastily. "He promised a year ago, but he didn't keep his promise."

The boy gazed steadily at the girl. "Madeline, do you want me to go to jail?" he asked.

"I don't mind," the girl replied carelessly.

"All right, then," said the boy. "If you don't want me I don't care. Judge, I'm wanted by the police for burglary. Taylor's not my real name. My real name is Tom Quinn. I'm a burglar. The police want me."

Magistrate Barrett showed his astonishment. "If that's true I'll have to hold you without bail." Taylor is locked up further. Patrolman Klinkenberger (the policeman who arrested the boy) look into this. I'll examine this boy again Saturday night."

He turned to the boy and started to ask a question, but he was interrupted. "I won't say more," the lad said. "To see Detective Lynch at the East Thirty-fifth Street Station." Then he turned to the girl. "Madeline, do you want to see me go to jail? * * * All right, I'd rather be in jail than be without you."

He was locked up.

Free Collins's Body in Cave; 75-Pound Rock Held Him

CAVE CITY, April 22.—The body of Floyd Collins, who died from hunger and exposure when trapped in Sand Cave late in January, today was freed from its underground prison and moved from beneath the rock that pinned it to the bottom of the seventy-foot shaft. W. H. Hunt, Central City, Ky., engineer, said early tonight.

The body was in good condition considering the time it had been exposed to the elements, Mr. Hunt said. He announced that it would be raised from the shaft to the surface at 9 o'clock tomorrow morning.

Examination of the rock that fell on Collins and pinned him in the death trap showed that it weighed only 75 pounds, according to the engineer.

Just after two workmen had removed the body from under the small rock, the portion of the tunnel and lateral in which it was found collapsed and fell from 60 to 100 feet into a pit directly behind the spot where the body had reclined. Collins had told rescuers in the first days of his imprisonment that there was a deep pit behind him.

Two miners, E. S. Hays and J. S. Smith of Central City, were the ones who ventured into the death trap.

WATCHMEN SLEEPING WHILE FACTORY BURNS

Finally Waken and Firemen Rescue Them in Their Underclothes From Roof.

Sebastian Salmonell and Peter Ginnell had been night watchmen for Salmonell & Rodi, coat manufacturers, who occupy the top floor of the four-story building at 1,081 Willoughby Avenue, Brooklyn.

No one saw them last night when a passerby discovered flames leaping to the windows of the third floor occupied by the Eastern Knitting Mills.

One fire alarm was sent in and then quickly a second and third, for the fire was threatening to consume the entire building. Fire apparatus filled the street, while every cross street in the neighborhood was crowded with people gazing upward at the burning building, which rises two stories above adjoining structures and which was lighted by the flames and by searchlights from fire engines.

Suddenly as more streams of water were turned toward the fourth story two men appeared on the roof. The crowd in the streets gasped. The two men were in their underclothes.

They appeared about to jump, but the drop of twenty feet apparently made them change their minds. They stood on the roof of the building in the spotlight made by the flames and the searchlights, but did not move.

Firemen ran up the steps and brought them down. They were Sebastian and Peter.

"What were you doing up there?" they were asked.

"We're the night watchmen," they answered, and got up again.

The fire was extinguished while persons in the neighborhood got Sebastian and Peter blankets to wear home.

PIONEER VITAGRAPH SOLD TO WARNERS

**Old Film Producing Company
and Its Subsidiaries Pass
to Independents.**

DEAL MAY BE \$1,000,000

**Buyers Get 50 Picture Distributing
Exchanges Over World—J. Stuart
Blackton's Beginning.**

A big motion picture deal was made yesterday when Warner Brothers, Inc., of New York and Los Angeles, one of the leading independent producers, purchased the Vitagraph Company of America and all its subsidiaries. The Vitagraph concern is one of the early pioneer companies in the film business and the firm which exhibited one of the first real motion pictures.

This deal adds to the importance of the Warner Brothers, as it takes over Vitagraph's fifty picture distributing exchanges throughout the world: there are twenty-six exchanges in the United States, four in Canada, ten in England and ten in Continental Europe. It is supposed to involve more than \$1,000,000.

Harry M. Warner, President of Warner Brothers, asserted yesterday that this was not an amalgamation, but an outright purchase, as his company had acquired the controlling interest of Albert E. Smith, Commodore J. Stuart Blackton and the estate of William T. Rock, represented by John Rock, who were the organizers of the company twenty-eight years ago.

This deal places a different complexion on the producing end of the Warner Brothers concern, as well as the distributing end of their business. In acquiring possession of the Vitagraph Company the Warner Brothers become possessors of the Vitagraph's studio in Flatbush, a twenty-acre studio in Hollywood and a large laboratory. It is said that they also become the owners of one of the greatest libraries of motion pictures in the world: it consists of all the output of the Vitagraph concern for twenty-eight years, stories that have been recently purchased and all the pictures which are now being made, besides valuable real estate and other considerations.

Harry M. Warner, in speaking of the purchase, made the following statement: "Negotiations were concluded today whereby we purchased the controlling interest in the Vitagraph Company of America, and by this deal Vitagraph passes absolutely into the hands of the Warner Brothers. Hitherto we have lacked personal touch with the exhibitors. Now we are taking over Vitagraph to distribute our future product throughout the world by means of its branches. We will go ahead with the work Vitagraph has planned for this year, finishing their productions, taking over their contracts and players."

The history of the Vitagraph Company of America is one of the romances of the motion picture industry. In 1895 J. Stuart Blackton, then a newspaper man, was sent by *The New York World* to interview Thomas A. Edison, who at the time was experimenting with "continuity pictures." When Blackton returned he told Albert E. Smith, with whom he was living, that he had learned something about a new art. They coined the word "vitagraph" after perusing a dictionary, and in February, 1897, they formed the Vitagraph Company of America. Their first picture, and possibly the first real motion picture to be exhibited in this country, was "The Black Diamond Express." It was exhibited in 1898 at Tony Pastor's Theatre, where Mr. Smith amazed the public by telling them that they would see a train, belching smoke, approaching from a distance and actually moving right up to and passing the audience on a plain white sheet. It was not long after this that it was obvious that this new form of entertainment had caught popular fancy, and in 1900 Smith and Blackton had thirty projection machines by which the pictures could be exhibited throughout the country. It was in 1909 that William T. (Pop) Rock joined Smith and Blackton, and the real Vitagraph Company of America was launched; it has remained virtually in the hands of these three men ever since.

It was in 1905 that the company formed the nucleus of their stock company by employing a player named J. Barney Sherry. They then started to grow amazingly and were responsible for introducing some of the most popular stars of the screen, including Florence Turner, Maurice Costello, Florence Lawrence, Mabel Normand, Julie Swayne Gordon, Helen Gardner, Lillian Walker, Anita Stewart, Gayle Caldwell, John Bunny and even Norma Talmadge.

The Vitagraph assimilated the old firm of Kalen & Lubin. The Warner Brothers concern also is a pioneer in its way. It began with a small theatre in Newcastle, Pa., and later the Warner Brothers entered the production field with a program of six pictures. Last year they produced twenty and they plan making forty productions for the season of 1925-26.

It is expected that a meeting will be held either today or tomorrow at which further details concerning the purchase will be revealed.

WHEN THE PEOPLE OF CHICAGO BUY—

they logically look for their shop news and buying information in The Chicago Daily News, because they are accustomed to finding it there.

And it is there. Not the least of the journalistic services The Daily News renders the buyers of Chicago is the extent, variety and comprehensiveness of its advertising. Every day this advertising is in effect a directory and guide to everything offered for sale in any part of Chicago. The reader

doesn't have to "borrow another paper" to find what is wanted. It is all advertised there—display and classified.

The Daily News is called "the department store of newspapers" because of the comprehensiveness of its service to its readers—in news, editorial features and advertising.

Its scope and variety of reader interest are paralleled by the scope and variety of its advertising, and its readers are responsive to both.

This statement of display advertising lineage for the month of March, 1925, is convincing evidence of The Chicago Daily News' leadership in the six-day field, particularly in the following important classifications:

Automobiles	- - - - -	THE DAILY NEWS	FIRST!
		The Daily News, 37,040 lines. The next highest score, The Daily Tribune, 29,185 lines	
Books	- - - - -	THE DAILY NEWS	FIRST!
		The Daily News, 12,455 lines. The next highest score, The Post, 6,663 lines.	
Churches	- - - - -	THE DAILY NEWS	FIRST!
		The Daily News, 6,952 lines. The next highest score, The Post, 784 lines.	
Department Stores	- - - - -	THE DAILY NEWS	FIRST!
		The Daily News, 599,588 lines. The next highest score, The American, 263,900 lines.	
Furniture	- - - - -	THE DAILY NEWS	FIRST!
		The Daily News, 70,557 lines. The next highest score, The American, 63,980 lines.	
Groceries	- - - - -	THE DAILY NEWS	FIRST!
		The Daily News, 86,703 lines. The next highest score, The American, 80,001 lines.	
Household Utilities	- - - - -	THE DAILY NEWS	FIRST!
		The Daily News, 10,734 lines. The next highest score, The American, 5,986 lines.	
Out of the Loop Stores	- - - - -	THE DAILY NEWS	FIRST!
		The Daily News, 139,610 lines. The next highest score, The American, 68,172 lines.	
Real Estate	- - - - -	THE DAILY NEWS	FIRST!
		The Daily News, 30,894 lines. The next highest score, The Daily Tribune, 30,086 lines.	

Total Display of All Classifications - THE DAILY NEWS FIRST!

The Daily News, 1,338,813 lines.

The next highest score, The Daily Tribune, 1,014,945 lines.

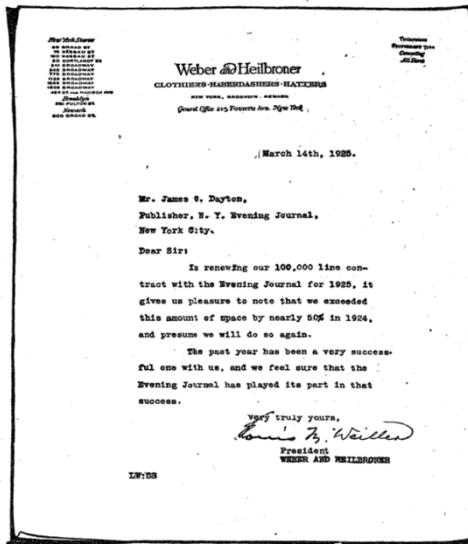
THE CHICAGO DAILY NEWS

First in Chicago

Figures furnished by Advertising Record Co., an independent audit service subscribed to by all Chicago Newspapers.

FROM ONE STORE TO THIRTEEN

And the EVENING JOURNAL'S Part in the Success of



Weber and Heilbroner today are one of New York's best known Men's Wear firms—with thirteen stores in Manhattan, Brooklyn and Newark. Yet, twenty-eight years ago there was only one Weber and Heilbroner store and it was at Third Avenue and 5th Street.

The consistent growth of Weber and Heilbroner is another one of the romances of New York retaildom.

Weber and Heilbroner's present year business volume is fifteen million dollars. It is a commercial proof of the soundness of the merchandising policy which has developed this firm from one store to a place among the leaders of New York Men's Wear trade.

Weber and Heilbroner have used the Evening Journal for more than ten years. Starting with less than \$2.50 lines in 1914 in the days of their well-

known "The Man in the Tower" copy, Weber and Heilbroner today place more than 140,000 lines of their advertising yearly in the New York Evening Journal.

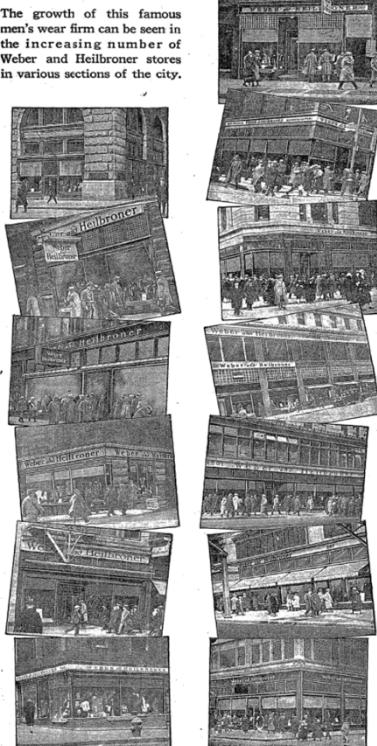
Now, in all these years, this paper has enabled Weber and Heilbroner to reach half the New York evening newspaper field at one cent and without discrimination. It is the only paper which can give to whatever priced merchandise Weber and Heilbroner sell—whether suits at \$40 or \$85; overcoats up to \$110; men's sportswear at \$10 to \$15; Knapp-felt hats at \$6 to \$16.

This range of price indicates a most substantial purchasing power among the men among the Journal's 2,000,000 daily readers.

It also indicates that the New York Evening Journal offers manufacturers of goods sold through Men's Wear stores a productive and profitable field in America's greatest market.

Weber and Heilbroner

The growth of this famous men's wear firm can be seen in the increasing number of Weber and Heilbroner stores in various sections of the city.



NEW YORK JOURNAL

*The Largest Evening Circulation in America
and at Three Cents a Copy*